



Current Exhibitions

Cover: Detail from Girodet's *The Oath of the Seven Chiefs against Thebes*, a monumental drawing recently acquired by the museum. See p. 4.

Conserving the Past for the Future

Galleries 109–112, March 4–May 6

A searching examination of museum conservation, including its philosophy and methodology

Viktor Schreckengost and 20th-Century Design

Gallery 101, through February 4

Retrospective of a versatile and prolific designer
Sponsored by Hahn Loeser and Parks LLP and
The John P. Murphy Foundation

Fabric of Enchantment: Indonesian Batik from the North Coast of Java from the Inger McCabe Elliott Collection at the Los Angeles County Museum of Art

Galleries 109–112, through February 11

Masterpieces of batik with a notable social role

Body/Culture/Spirit: Photographs by Maria Magdalena Campos-Pons

Gallery 105, through March 14

The body as an icon of identity, femininity, and spirituality

American Space: Landscape Photography 1900–1950

Gallery 103/104, through May 23

Photographs from the museum collection

Cleveland Builds an Art Museum, 1884–1916

Lower Level/Education

Photos and drawings from the archives document the 1916 building's design and construction
Supported by Patron Sponsors Leigh and Mary Carter



Look for this remarkable askos in gallery 102 on February 20. Made in Italy around 700 BC, it will be the Object in Focus until April 22 (Ceramic Boat-Shaped Wine Pitcher, Purchase from the J. H. Wade Fund 1993.1).



From the Director

Dear Members,

If you have not yet seen the high-spirited *Viktor Schreckengost* exhibition, remember that it runs only until February 4. One week later, *Fabric of Enchantment*, a beautiful show of Indonesian batik art, closes on the 11th. No less satisfying is a new exhibition of photographs from the permanent collection, *American Space: Landscape Photography 1900–1950*, on view now through May 23.

On the morning of Saturday the 3rd is the special free forum, *Visions of Race*, which will bring to Cleveland a panel of noted scholars, artists, and community leaders to discuss how art and the popular media in the 20th century have represented the racial diversity of this country. The dual phenomena of art as a reflection of attitudes and a way of expressing societal ideals should make this an enlightening discussion. Please do attend.

The month holds other special pleasures. More than a year ago, the Guarneri Trio of Prague was scheduled to visit the museum to perform the entire cycle of Beethoven's piano trios, the sort of momentous event that makes chamber music aficionados tingle with anticipation. Unfortunately, an ill-timed bicycle mishap and resulting fractured limb and concussion put cellist Marek Jerie out of commission for a few months and the trio's visit to the United States had to be canceled. Now they're going to try again. Over the course of three days, the 21st, 23rd, and 25th, you can hear one of the world's great threesomes perform every trio Beethoven wrote.

Two world music concerts bring wonderful sounds from distant parts of the globe. First is the *Sublime Art of Cambodian Royal Dances* on Friday the 16th, a unique spectacle of music and dance. Then comes a rare collaboration of great masters of Persian classical music in a program titled *Echoes from Eternity* on Wednesday the 28th. If your musical horizons are not already broad, these two concerts offer an excellent remedy.

I invite new members to attend a special new members orientation on Valentine's Day, Wednesday the 14th, from 6:30 to 7:45. If you joined the museum between May 2000 and this past January, call the Ticket Center to reserve your free place at this event, where you will meet staff members and learn a lot about your museum.

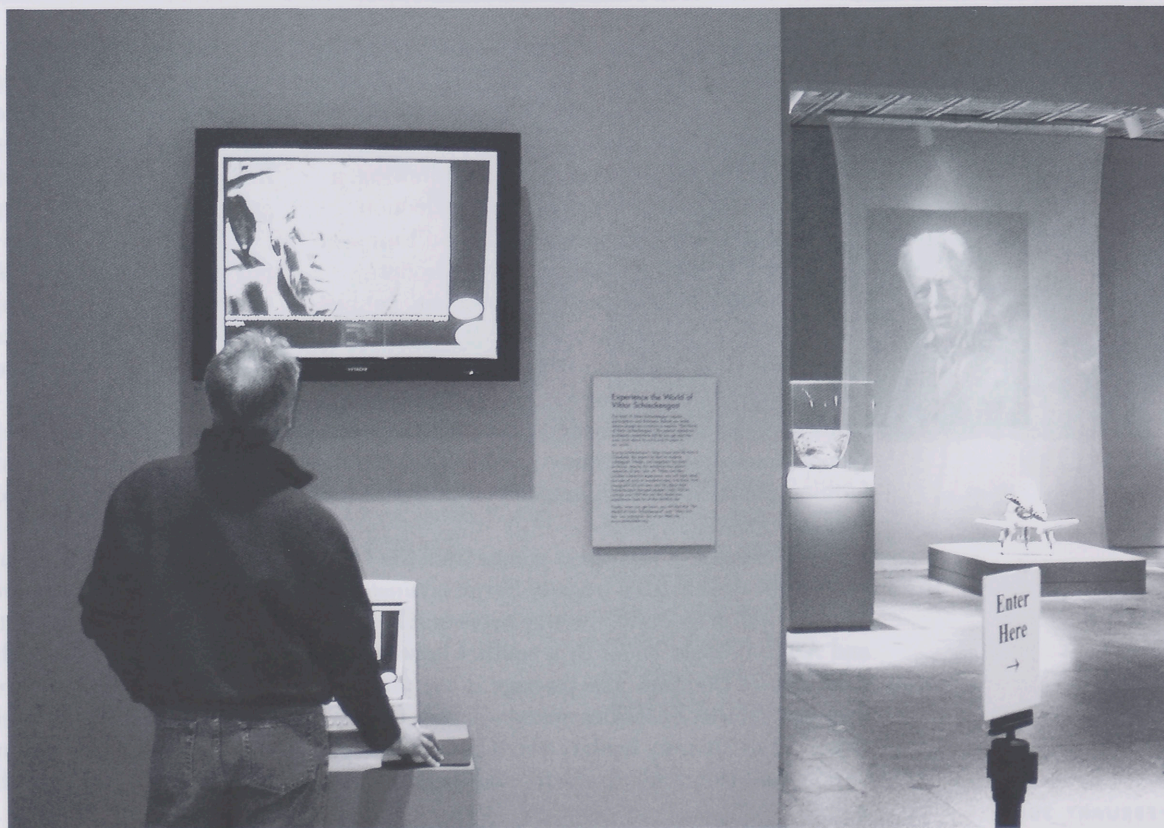
I would like to apologize to a few of our members, on behalf of our outside mailing service, for some lapses in the delivery of the December *Magazine*. Rest assured, the timely arrival of your magazine is very important to us. Your subscription remains a unique privilege of membership, and the *Magazine* is published expressly for you.

Finally, the next time you are here, visit gallery 201 and see our latest group of acquisitions, which features a striking pair of Chinese guardian figures and other fine works including photographs by Henri Cartier-Bresson.

Sincerely,

Katharine Lee Reid
Katharine Lee Reid, Director

Design meets technology—the next generation: Viktor Schreckengost and 20th-Century Design is the first exhibition at the museum to incorporate an interactive computer video feature. The World of Viktor Schreckengost allows visitors to dynamically explore aspects of the life and work of this artist whose own genius thrived at the intersection of design and technology.



Magnificent Seven



The Oath of the Seven Chiefs against Thebes, c. 1800 (black and white chalk with stumping on light brown wove paper, 41.8 x 62 cm, Purchase from the J. H. Wade Fund 2000.71)

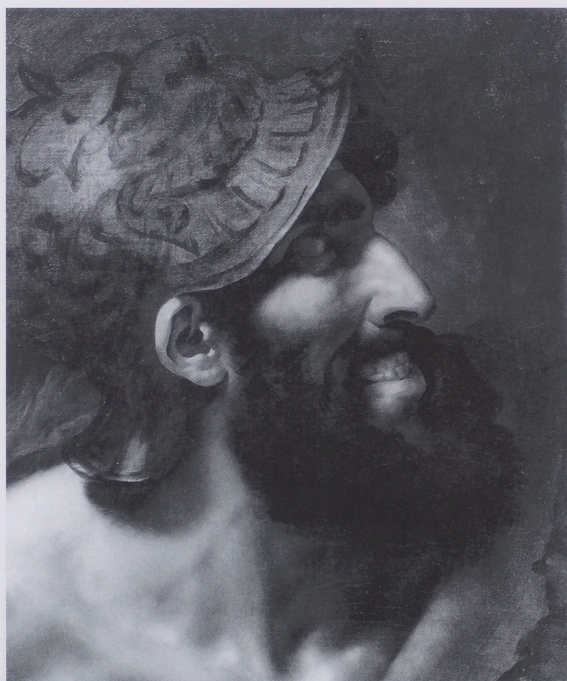
The French painter Anne-Louis Girodet de Roussy-Trioson (1767–1824), known as Girodet, was one of the greatest pupils of the neoclassical master Jacques-Louis David (1748–1825). This monumental drawing, a major new addition to the museum's collection, represents the artist's important place in European art near the turn of the 19th century. Girodet was a leading proponent of Neoclassicism, yet his work also points ahead to the coming romantic movement. His firm linear drawing style and his emphasis on the nude, for example, are characteristics we associate with neoclassic taste, but Girodet loosened its restrained, cold reserve, transforming the style through heightened dramatic tension and emotional force.

The subject of this sheet comes from the Greek playwright Aeschylus's tragedy *Seven against Thebes*, which recounts the war between Thebes and Argos brought about by a conflict between rival sons of Oedipus. The passage in the play that inspired Girodet describes seven warriors from Argos, each an army leader, who together "slaughtered a bull over a black shield, and then touching

the bull's gore with their hands . . . swore an oath" to defeat Thebes. The drawing reflects the drama of this moment, with the idealized nude soldiers focusing their physical energy on the bull in a unified gesture, while also turning to the statues of the gods of war, Ares and Enya, at the far left.

Girodet presents his figures with a powerful physicality, with gestures and facial expressions that underscore the narrative power of the moment in the story they illustrate. This clarity of expression and physicality to convey drama is a hallmark of the neoclassical style. The heightened psychological intensity, however, was foreign to David and most of his followers. We can see it more readily in Northern European art of the time, especially the work of Henry Fuseli (1741–1825), whose drawing in the museum's collection makes an interesting comparison, especially in the powerful facial expressions of the figures.

Girodet developed the scene's dramatic tension not only in the figures but through the technique of the drawing itself. He used a dark black chalk to shade and outline his figures, but it is the passages of white chalk heightening, which con-



Head of a Soldier is a close-up study of the facial expression for the standing soldier in a plumed helmet who holds up a shield and

bears his teeth, visible near the center of Girodet's drawing (oil on canvas, private collection).

trasts strongly with the brown paper, that add visual power to the artist's storytelling. The white focuses the viewer's eyes on the upper bodies and faces of the characters. It is especially emphatic in the robes of the priest at the far left and the other shrouded figure near him, who probably represents Adrastus, leader of Argos. The dramatic lightning in the sky foreshadows the violence of the war to come and leads the eyes to the war-god statues at the far left. Girodet, an extremely learned artist, had a profound literary understanding of his subject, and every detail of his composition added to its narrative unity.

It is likely that Girodet intended to turn *Seven against Thebes* into a large-scale oil painting. This he never completed, although he did make at least three oil sketches for the heads of the figures, one of which is known. There is also a preparatory drawing in Paris, which records an earlier idea for the composition. The present sheet, though, is clearly the last record of how the artist intended to portray the subject. Its complex composition, narrative ambition, technical virtuosity, and size make it one of Girodet's most important drawings. He kept it hung in his bedroom in the frame it still has. When listed in his death inventory it was given one of the highest values of any of the drawings in his possession.

■ Carter E. Foster, Associate Curator of Drawing

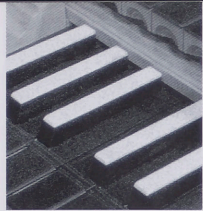


Like Girodet, Fuseli fused a neoclassic approach to figure drawing with an interest in powerful emotive force—as seen in his *Satan Starts from the Touch of Ithuriel's Spear* from 1776 (pen and brown ink and

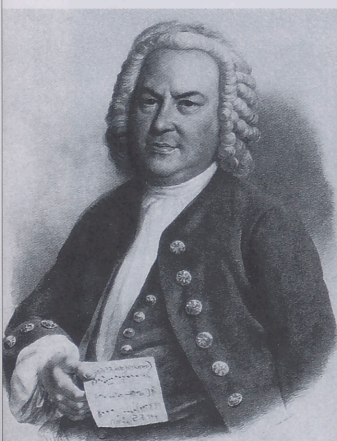
brush and gray wash, 30.9 x 42.5 cm, Dudley P. Allen Fund 1954.365).



This sketchy sheet in black chalk shows that Girodet tried another composition before settling on the final idea he had for *Seven against Thebes* (École nationale supérieure des Beaux-arts, Paris).



In the Spirit of Bach



This famous portrait of J. S. Bach from 1748 by Gottlieb Elias Haussman shows him holding a folded puzzle canon. In these canons, Bach often left out the note on which the second voice is to enter (think of a complex "Row, Row, Row Your Boat"). Bach often accompanied these canons with the words *quaerendo inveniatis* (in seeking, thou shalt find).



The museum's newly acquired copy of an 18th-century harpsichord is perhaps the closest Clevelanders will get to hearing the sort of instrument that Johann Sebastian Bach himself might have played. When Curator of Musical Arts Karel Paukert and the Musart Society's board of trustees sought to round out the museum's collection of keyboard instruments, which includes harpsichords suitable for Italian and French music, they decided on a German instrument, with its dry, timbral quality and clear voicing perfect for differentiating the multiple voices in Bach's music.

Musart trustees Samuel Henes and Thomas Peterson researched the often-murky history surrounding Bach's harpsichords. Henes, a Cleveland lawyer and harpsichord aficionado, read an essay by the American musicologist Sheridan Germann that linked the German harpsichord builder Michael Mietke to J. S. Bach. According to Germann, in 1719, while Bach was Kapellmeister at the Court of Cöthen, he traveled to Berlin to receive a Mietke harpsichord on behalf of the court. Though this instrument has long since disappeared, two Mietke harpsichords still remain in

Berlin's Charlottenburg Palace, one of which served as the model for the museum's Mietke.

Once the connection to Mietke had been established, the search for a builder was on. It was not long before Bruce Kennedy, an American builder working in Amsterdam, came to the fore. Why Kennedy? First, he was recommended by eminent harpsichordists, including Gustav Leonhardt. Second, his instruments had been immortalized in dozens of recordings by prominent performers. And finally, he had already built more than 30 Mietke instruments. By January 2000, the museum had its new Kennedy harpsichord.

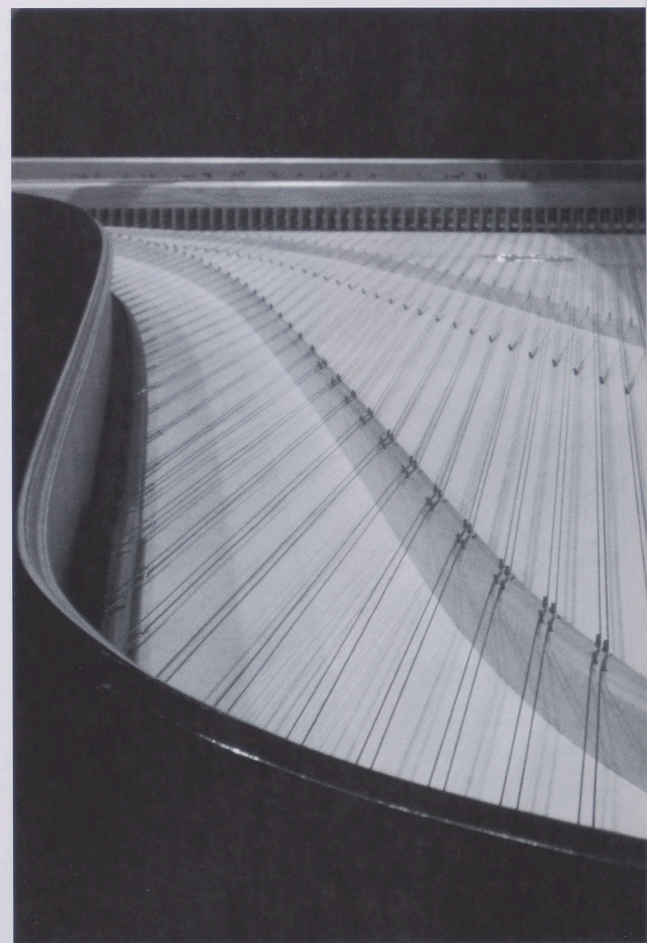
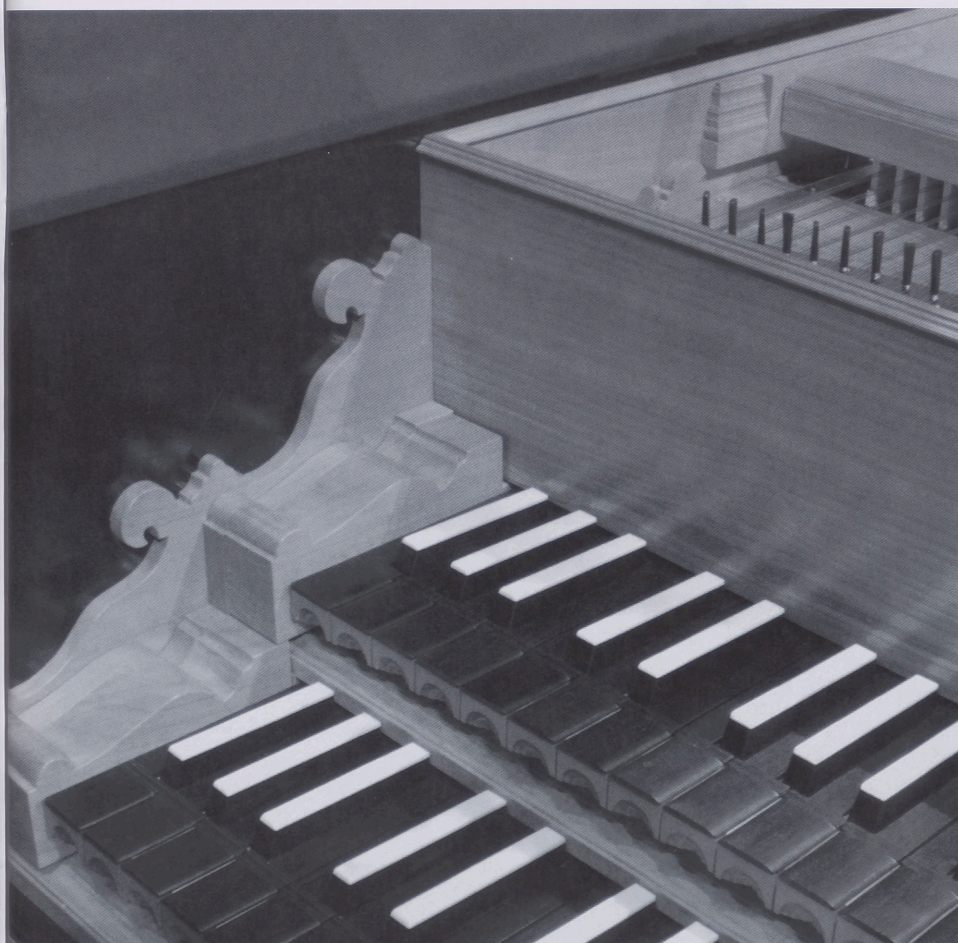
The original Mietke housed in Charlottenburg is a fine example of baroque decoration, with intricately carved legs and bronze and gold chinoiserie. The Cleveland Museum of Art, however, places sound over decoration, and so chose to use its funds in constructing an acoustical copy of the original. In contrast to the elaborately decorated Charlottenburg harpsichord, the museum's Mietke, with its black finish and subtle gold bands, is as reserved as its surroundings in Gartner Auditorium. The numerous Swiss materials and symbolic references were inspired by the area around Kennedy's workshop from 1980–90, in Château

The double-manual transposing keyboard offers the modern convenience of three different positions, allowing performers to choose their pitch level.

The key-end blocks on the side are moved to shift the keyboard. The decorative cheek-blocks provide structural integrity.

The brass wire made by the metallurgist Malcolm Rose contributes to the instrument's clear timbre.

Below: The brass rose—not found on the original instrument—is of the family crest of the Counts of Gruyère; included are Bruce Kennedy's initials.

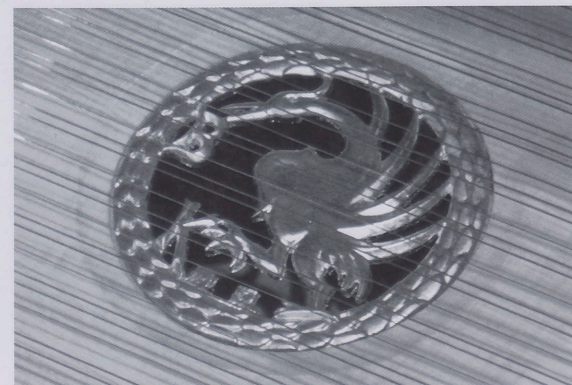


Bruce Kennedy, born in Philadelphia, dropped out of medical school to become one of Europe's great self-taught harpsichord builders. Here he is pictured in his Amsterdam workshop. Photo by Karel Paukert.

d'Oex, Switzerland. The instrument's poplar case houses the delicate soundboard, which is made of red spruce from the Pays d'Enhaut valley in Switzerland. The interior of the case is made of Swiss cherry, as are the bridges and music desk. The keys, spruce covered in ebony, are decorated with pearwood arcades. In the middle of the soundboard is a rose, cast in brass with gold gilt—the family crest of the Counts of Gruyère. The instrument has two manuals (keyboards) and three sets of strings, two at eight-foot pitch and one at four-foot pitch, with a range of five octaves.

The instrument is dedicated to Vincent M. Arnold (1914–1993), a founding committee member of the Musart Society and close friend and Oberlin College roommate of Walter Blodgett, the museum's curator of musical arts from 1942 to 1974. Arnold was a prominent Cleveland lawyer who oversaw the incorporation of the Musart Society as a non-profit organization in 1956 and served as an active trustee until his death. The purchase of the instrument was made possible by seed money from Mr. and Mrs. Richard P. McDonough and gifts from two Musart trustees.

Harpsichord builder and master technician Philip Cucchiara fine-tuned the instrument for its



debut concert. Virtuoso harpsichordist Skip Sempé gave the dedication recital on September 17, putting the new instrument through its paces in his performance of works by Dowland, Bull, Froberger, L. Couperin, and, of course, J. S. Bach.

Audiences can venture into the world of Bach when renowned harpsichordist Jory Vinikour performs Bach's *Goldberg Variations* on the new Mietke on Sunday, March 4, at 2:30, in a free Musart Matinée Series recital.

■ Paul Cox, Assistant Curator of Musical Arts



Conservation of Things Past

**Conserving the Past
for the Future**
March 4–May 6

The moment a work of art is completed, it begins to change and deteriorate. Catastrophic events such as war, fire, and floods obviously can threaten the very existence of artworks. But more often the destructive forces are subtle but no less damaging. Factors such as relative humidity, temperature extremes and fluctuations, excessive exposure to light, attack by insects or mold, or improper handling can alter a work's appearance—resulting in flaking paint, cracking or warping wood, fading of pigments, metal corrosion, or molecular damage to delicate cellulose fibers in paper and textiles. Even seemingly permanent and inert materials such as stone and ceramics are susceptible to certain types of damage. Moreover, some works of art are rendered unstable by problems inherent in their materials or construction. Over time, every work faces potential destruction.

An important part of the Cleveland Museum of Art's mission is to preserve the artworks in our collection for all to enjoy and appreciate—both now and well into the future. Providing a stable and safe environment in which to house, exhibit, and store works is a basic need. Even the materials that come into contact with an art object in

storage or display must pass strict testing standards before use.

Many artworks have been treated in the past to counter the effects of age and deterioration. While well meaning in intent, these treatments sometimes have contributed to ongoing condition problems. The museum's conservation staff treats an object to correct condition problems whether they have resulted from inherent defects in materials or from the effects of environment, accidents, or past treatment.

Prior to any conservation treatment, art objects must be carefully examined not only to understand their condition, but also to gather basic information about the materials and techniques used in their creation. A variety of tools and examination techniques (such as x-radiography, infrared reflectography, optical microscopy, x-ray fluorescence spectroscopy, and x-ray diffraction) can provide important information to the conservator. Research and technical studies from the conservation field contribute to the ever-expanding general pool of knowledge about particular artists or types of objects.

Conserving the Past for the Future explores the curious but fascinating blend of art, science,



Left: X-ray fluorescence spectroscopy provides elemental analyses of artworks, yielding important information. Analysis of this silver caster indicates that it could not have been made

by John Hastier, an 18th-century American silver-smith, as no gold or lead is detected in the alloy (Gift of Hollis French 1940.209). Improvements in refining processes around 1850



removed all gold and lead from the silver ores; the absence of these elements is evidence of more recent manufacture.

Right: A conservator delicately removes a discolored varnish layer from a painting to recover its original color hues.



A thick, darkened varnish covered Lorenzo Lotto's Portrait of a Man from about 1525, distorting the illusion of depth and making the blue colors appear green and the white colors

a deep yellow (Gift of the Hanna Fund 1950.250). The yellowed varnish and previous restorations were carefully removed. Below: Extensive damage that occurred before the paint-

ing was acquired by the museum is seen after the varnish removal. Above: The damaged areas were inpainted using easily removable acrylic paints to visually reintegrate the painting.

■ Kenneth Bé, Associate Paintings Conservator
■ Bruce Christman, Chief Conservator

Masters of Persian
Classical Music, the
28th

February

S M T W T F S
1 2 3
4 5 6 7 8 9 10
11 12 13 14 15 16 17
18 19 20 21 22 23 24
25 26 27 28

1 Thursday
Highlights Tour
1:30

2 Friday
Highlights Tour
1:30
Viktor Schreckengost and 20th-Century Design 6:00 gallery talk
It All Starts Today 7:00 film \$

4 Sunday
Magical Colors: Batik Dyeing
1:00–4:00 Family Express workshop
Viktor Schreckengost and 20th-Century Design 1:30 gallery talk ✓
It All Starts Today 2:00 film \$
Music from Prague 2:30 Karel Paukert, organ

6 Tuesday
Highlights Tour
1:30

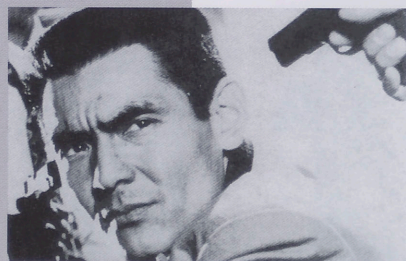
7 Wednesday
Egyptian Gods 1:30 gallery talk
Battles Without Honor and Humanity 7:00 film \$

8 Thursday
Highlights Tour
1:30

9 Friday
Highlights Tour 1:30
Egyptian Gods 6:00 gallery talk
Bootmen 7:00 film \$

10 Saturday
Highlights Tour
1:30

3 Saturday
Spring Museum Art Classes open registration \$ \$
Visions of Race 9:00–4:30 community conference \$
Highlights Tour 1:30 CMA Favorites



Battles Without Honor and Humanity, the 7th



11 Sunday
Magical Colors: Batik Dyeing
1:00–4:00 Family Express workshop
Egyptian Gods 1:30 gallery talk
Bootmen 2:00 film \$
Organist Karel Paukert with soprano Noriko Fujii 2:30

13 Tuesday
Highlights Tour 1:30
An Afternoon of Baroque Harpsichord Music 2:00 CIM students

14 Wednesday
Highlights Tour 1:30
New Members Orientation 6:30–7:45 free; for all new members
Archaeology of the Southwestern U.S. 7:00 AIA lecture by Chris Pierce
Graveyard of Honor and Humanity 7:00 film \$

15 Thursday
Highlights Tour
1:30

16 Friday
Highlights Tour 1:30
"Open Mike" Coffee House 6:00 Vince Robinson and the Jazz Poets
Cambodian Royal Dances 7:30 VIVA! performance \$
Getting to Know You 7:00 film \$

17 Saturday
Highlights Tour
1:30

18 Sunday
Highlights Tour 1:30
Getting to Know You 2:00 film \$
More Indonesian Folktales 2:00–3:00 storytelling
An Afternoon of Baroque Harpsichord Music 2:30 CIM students
Knight Time 3:00–4:30 Family Express workshop

20 Tuesday
Highlights Tour
1:30

21 Wednesday
Splendid Vistas: Asian Landscapes 1:30 gallery talk
Under the Fluttering Military Flag 7:00 film \$
Beethoven Piano Trio Cycle 7:30 Guarneri Trio of Prague \$

22 Thursday
Highlights Tour
1:30

23 Friday
Highlights Tour 1:30
Splendid Vistas: Asian Landscapes 6:00 gallery talk
Left Luggage 7:00 film \$
Beethoven Piano Trio Cycle 7:30 Guarneri Trio of Prague \$

24 Saturday
All-day Drawing Workshop 10:30 \$ \$
Highlights Tour 1:30

25 Sunday
Spring Forward 2:00–4:30 Family Express workshop
Highlights Tour 1:30
Left Luggage 2:00 film \$
Beethoven Piano Trio Cycle 2:30 Guarneri Trio of Prague \$

27 Tuesday
Highlights Tour
1:30

28 Wednesday
The Hands of Time 1:30 gallery talk
Masters of Persian Classical Music 7:30 concert \$
Wolves, Pigs, and People 7:00 film \$



The Guarneri Trio of Prague performs Beethoven's trios, the 21st, 23rd, and 25th.

- T Tickets required
- ✓ Sign-language interpreter
- \$ Admission charge
- R Reservation required

Community Conference

Visions of Race

Saturday, February 3, 9:00–4:30.

This forum focuses on racial stereotypes and caricatures in popular culture and how they reflect misunderstandings of cultural histories and identities. Museum trustee Adrienne Jones and Oberlin College Allen Memorial Art Museum director Sharon Patton are co-moderators. Free tickets at the Ticket Center.

Panelists: Robin D. G. Kelly, professor of history and African studies at New York University; Richard West, director of the National Museum of the American Indian

of the Smithsonian Institution, Washington, D.C.; Ramon A. Gutierrez, professor in the department of ethnic studies, University of California at San Diego; Michael Harris, professor of African and African American art at the University of North Carolina at Chapel Hill; the Rev. Marvin McMickle, pastor of Antioch Baptist Church in Cleveland; and artist Fred Wilson from New York City. Additional panelists and speakers will appear.

Presented by the museum with additional support from the National Conference for Humanity and Justice.

Guest Lecture

Archaeology of the Southwest United States

Wednesday, February 14, 7:00.

The Archaeological Institute of America sponsors a talk by Chris Pierce, Cleveland State University.

“Open Mike” Nia Coffee House

Friday, February 16, 6:00–8:45.

The Kwanzaa principle of Nia refers to a sense of purpose in building community. Hear music, poetry, and open microphone in the Still Lives Café.

Gallery Talks

1:30 daily and 6:00 Friday evenings. Meet in the main lobby. The 1:30 talk on the 1st Sunday of each month is sign-language interpreted. Talks with special themes are noted here; other talks are general museum highlights tours.

Viktor Schreckengost and 20th-Century Design

Friday, February 2, at 6:00 and Sunday the 4th at 1:30. Kate Hoffmeyer.

Egyptian Gods

Wednesday, February 7, at 1:30, Friday the 9th at 6:00, and Sunday the 11th at 1:30. Frank Isphording.

Splendid Vistas: Asian Landscapes

Wednesday, February 21, at 1:30 and Friday the 23rd at 6:00. Jean Graves.

The Hands of Time

Wednesday, February 28, at 1:30. Debbie Apple-Presser.



This hanging scroll, Birds in a Grove in a Mountainous Landscape in Winter, was painted by Gao Dao, who was active between 1200 and 1225 during China's Jin dynasty (ink and slight color on silk, John L. Severance Fund 1966.115). Hear more about it in one of Jean Graves's gallery talks on the 21st and 23rd.



Musart Mondial Series

Beethoven Piano Trio Cycle: Guarneri Trio of Prague

Wednesday, February 21, 7:30.

Friday, February 23, 7:30.

Sunday, February 25, 2:30.

Violinist Čeneki Pavlík, cellist

Marek Jerie, and pianist Ivan

Klánsky perform every one of

Beethoven's piano trios.

Wednesday, February 21

Trio in E-flat major, Op. 1, No. 1;

Ten variations in G major, Op. 121a

"Ich bin der Schneider Kakadu";

Trio in B-flat major, WoO 39; Trio

in D major, Op. 70, No. 1, "Ghost."

Friday, February 23

Trio in G major, Op. 1, No. 2; Trio

in E-flat major, Op. 44: 14 varia-

tions on an original theme; Triosatz

in E-flat major, HV 48; Trio in E-

flat major, Op. 70, No. 2.

Sunday, February 25

Trio in C minor, Op. 1, No. 3; Trio

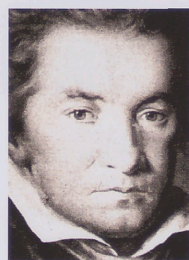
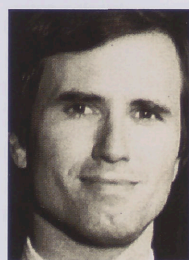
in E-flat major, WoO 38; Trio in B-

flat major, Op. 97, "Archduke."

Regular general admission \$14; CMA members, senior citizens, and students \$7. Musart Society members receive vouchers good for free tickets to the concerts of their choice. Call the Ticket Center for ticket and Musart membership information.



Royal Cambodian
Dance, the 16th



Musart Matinée

An Afternoon of Baroque Harpsichord Music

Tuesday, February 13, 2:00.

Sunday, February 18, 2:30.

Harpsichord students of Janina Ceaser from the Cleveland Institute of Music perform Spanish music in the interior garden court. Free admission.

Curator's Recitals

Free organ recitals performed by Karel Paukert.

Music from Prague

Sunday, February 4, 2:30.

Works by Nystedt, Messiaen, and Nilsson

Sunday, February 11, 2:30.

With Noriko Fujii, soprano.

Recorded selections from museum concerts air Mondays from 10:00 to 11:00 on WCLV (95.5 FM).

Programs are subject to change.

Performing Arts

The Sublime Art of Cambodian Royal Dances

Friday, February 16, 7:30.

The spectacle of Cambodian court dance melds colorful movement and musical narrative. Led by recent MacArthur Fellow Sam Ang-Sam, elaborately costumed female dancers perform with a vocalist "narrator" and a musical ensemble. Cleveland debut. Gartner Auditorium. \$26 and \$22, CMA members \$22 and \$19.

Echoes from Eternity: Great Masters of Persian Classical Music

Wednesday, February 28, 7:30.

Tenor M. R. Shajarian joins instrumentalists Hossein Alizadeh and Kayhan Kalhor to weave intricate music of rare mystical power. Exclusive Midwest engagement. Gartner Auditorium. \$30 and \$27, CMA members \$27 and \$24.

Second show added! We have added another date for *The Whirling Dervishes of Damascus*: Saturday, March 10 at 7:30. The March 9 show is sold out. Call the Ticket Center.



Bootmen, the 9th
and 11th

Four Film Premieres

The first Cleveland showing of four acclaimed new films. Each movie \$6, CMA members \$4.

It All Starts Today

Friday, February 2, 7:00.

Sunday, February 4, 2:00.

(France, 1999, color, subtitles, 35mm, 117 min.) directed by Bertrand Tavernier, with Philippe Torreton. Poignant account of a year in the life of a preschool director in a depressed mining region in northern France. Filmed on location with real kindergartners.

Bootmen

Friday, February 9, 7:00.

Sunday, February 11, 2:00.

(Australia, 2000, color, 35mm, 93 min.) directed by Dein Perry, with Adam Garcia. Unemployed steelworkers don workboots with taps and put on a galumphing show in this spirited new dance film inspired by the life of Aussie choreographer Dein Perry, creator of the hit stage show *Tap Dogs*. Rated R.

Getting to Know You

Friday, February 16, 7:00.

Sunday, February 18, 2:00.

(USA, 1999, color, 35mm, 91 min.) directed by Lisanne Skyler, with Heather Matarazzo, Zach Braff, and Bebe Neuwirth. A teenage brother and sister kill time in a bus station by reminiscing about their unhappy life with their neglectful parents; an acclaimed interweaving of three Joyce Carol Oates stories.

Left Luggage

Friday, February 23, 7:00.

Sunday, February 25, 2:00.

(Belgium/Netherlands/USA, 1998, color, 35mm, 100 min.) directed by Jeroen Krabbé, with Laura Fraser, Isabella Rossellini, and Krabbé. In 1972 Antwerp, the secular college-age daughter of Holocaust survivors finds new respect for Judaism while working as a nanny for a Hasidic couple and their mute four-year-old son. With Maximilian Schell and Chaim Topol.

A Fukasaku Film Quartet

Unknown in America, Kinji Fukasaku is a master of the Japanese *yakuza* (gangster) film. During the 1960s and 1970s, Fukasaku's antiestablishment movies showed the flipside of Japan's economic boom. He was accorded a major tribute at last year's Rotterdam Film Festival, and a number of those movies now come to North America in a series coordinated by the American Cinematheque in Los Angeles and sponsored by The Japan Foundation. Four of the best of them, all in new 35mm prints, screen at the museum this month. Each film \$6, CMA members \$4.

Battles Without Honor and Humanity

Wednesday, February 7, 7:00.

(Japan, 1973, color, subtitles, 35mm, 99 min.) directed by Kinji Fukasaku, with Bunta Sugawara.

Voted one of the 20 best Japanese movies of all time in a 1990 poll of Japan's film critics, this astonishing tale of *yakuza* mobs in postwar Hiroshima is wall-to-wall action and violence. Scope print. Adults only.

Graveyard of Honor and Humanity

Wednesday, February 14, 7:00.

(Japan, 1975, color, subtitles, 35mm, 94 min.) directed by Kinji Fukasaku, with Tetsuya Watari.

Happy Valentine's Day: This vertiginous *yakuza* drama follows a loser whose life spirals into violence, drug addiction, sex, tuberculosis, and worse. Scope print. Adults only.

Under the Fluttering Military Flag

Wednesday, February 21, 7:00.

(Japan, 1972, color, subtitles, 35mm, 96 min.) directed by Kinji Fukasaku, with Sachiko Hidari. A Japanese WWII widow tries to piece together her late husband's ill-fated military career. This potent antiwar drama is Fukasaku's most personal film. Scope print.

Wolves, Pigs, and People

Wednesday, February 28, 7:00.

(Japan, 1964, b&w, subtitles, 35mm, 95 min.) directed by Kinji Fukasaku, with Ken Takakura. A thug convinces his little brother to help him rob a prosperous gang run by their older sibling. This tale of brotherly hate was one of the first *yakuza* films by Fukasaku to win critical acclaim. Scope print.



Adult Studio Classes

All-day Drawing Workshop

Saturday, February 24, 10:30–4:00. Sun-Hee Choi leads an intensive class for beginning to advanced students. \$40, CMA members \$20; fee includes materials. Limit 15. Call ext. 461 to register.

Family Express

Matchstick Cove, San Mateo County, California, 1947, by Minor White
(© Courtesy the Minor White Archive, Princeton University 1993.12)

Sunday is family day at the museum. All workshops are free, drop-in, and designed for the entire family.

Magical Colors: Batik Dyeing

Sundays, February 4 and 11, 2:00–4:30. For children and adults. Presented by the Textile Art Alliance.

If These Walls Could Talk: Storytelling in the Galleries

Sunday, February 18, 2:00–3:00. Indonesian Folk Tales. Anita Peeples.

Knight Time

Sunday, February 18, 3–4:30. See the Armor Court and make a medieval costume to wear anytime.

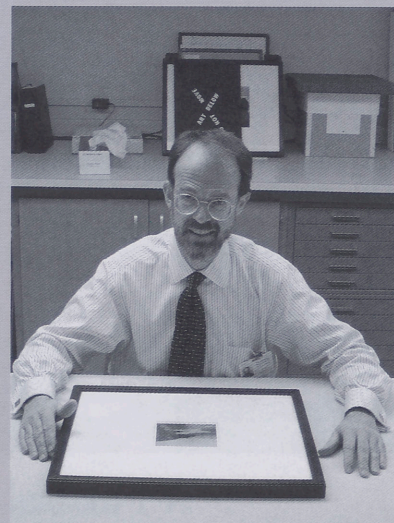
Spring Forward

Sunday, February 25, 2:00–4:30. Pretend it's not February: come make a floral project.



Personal Favorite

For Curator of Photography Tom Hinson, the regular exhibitions of photographs from the permanent collection in gallery 103/104 present a special opportunity to call attention to works that might otherwise escape notice. "In this age of large images, it's good to remind ourselves that great works come in many sizes, and not to forget that small-format images can pack a wallop both visually and emotionally." He cites Minor White's 4 x 5-inch contact print, *Matchstick Cove*. "This image for me carries a big impact but in a wonderfully intimate scale. It's a fantastic print, atmospheric, with beautiful tonal range. This shoreline was a favorite subject of White's while he lived on the West Coast. There is no place for a human in the landscape; the image



acts as a metaphor for isolation." *Matchstick Cove* and 16 other photographs from the museum collection are on view in *American Space: Landscape Photography, 1900–1950* through May 23.

Parade Training

The 2001 Parade the Circle Celebration is Saturday, June 9. Free "parade skills" training workshops for group leaders begin in March at the warehouse studio on Tuesday evenings. For more information call Nan Eisenberg at ext. 483. Public workshops at the museum will begin April 27.

Sign up for Classes

Open registration for spring museum art classes (March 3–April 28; no class April 14) is Saturday, February 3. Register now through the 26th at the Ticket Center.

Homer in K.C.

No need to wait for the Royals—you can head to Kansas City this month to see *Winslow Homer and the Critics: Forging a National Art in the 1870s*, February 18 through May 6 at the Nelson-Atkins Museum of Art in Kansas City, Missouri. More than 50 oils and watercolors, including Cleveland's *Girls with Lobster* (*A Fisherman's Daughter*), offer a fresh look at this fascinating period in Homer's career, when the artist was at his most popular and controversial. The exhibition catalogue (\$39.95 softcover, \$60 hardcover) is published by Princeton University Press. For information about the show and the Nelson-Atkins, please call 816-751-1227 or visit www.nelson-atkins.org. The exhibition is organized by the Nelson-Atkins Museum of Art, Kansas City, Missouri.

Get a Charge out of Art

The museum has arranged with MBNA America Bank to offer a special Cleveland Museum of Art "Platinum Plus" credit card. MBNA creates "affinity" cards such as this one to allow people to use their credit card purchases to support organizations toward which they feel a special bond. The card has no annual fee. MBNA is the leading issuer of affinity credit cards. Each purchase made and/or new account opened provides support to the Cleveland Museum of Art.

This program offers museum supporters a low introductory annual percentage rate (APR) on cash advance checks and balance transfers; the basic APR is 15.99% per year. This Platinum Plus also offers a year-end summary of charges,

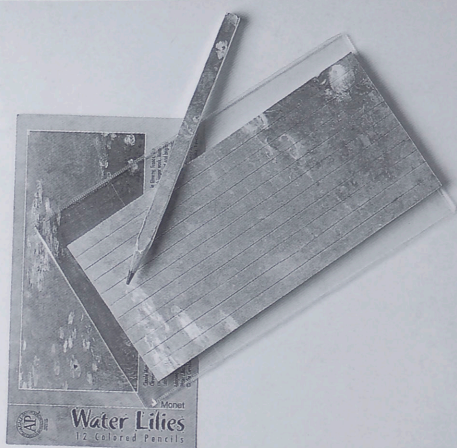
supplemental auto-rental collision damage deductible coverage, \$1 million common carrier travel accident insurance, and fraud-protection services. Credit lines are individually established to ensure qualified applicants receive the maximum in purchasing power—up to \$100,000 of available credit. Of course, MasterCard offers worldwide acceptance and convenience. Cardholders enjoy numerous additional benefits, which are detailed in the application materials.

To request your Cleveland Museum of Art Platinum Plus card, call 1-800-523-7666. Please mention priority code YMFV when speaking with an MBNA representative about this program.



Note: There are costs associated with the use of this credit card. You may contact the issuer and administrator of this program, MBNA America Bank, N.A., to request specific information about the costs by calling 1-800-523-7666 or by writing to P.O. Box 15020, Wilmington, DE 19850. TTY users, please call 1-800-833-6262. MBNA America and Platinum Plus are service marks of MBNA America Bank, N.A. MasterCard and Visa are federally registered service marks of MasterCard International Inc. and Visa U.S.A. Inc., respectively; each is used pursuant to license.

The Color of Monet



Water Lilies Pencil Set

Doodle with these flat-edged colored pencils or assemble them into Monet's *Water Lilies*! 12 bright colors in a clear pouch.

In the Museum Stores: \$5.00, CMA members \$4.25

Members News

From Andrea Krist, membership manager, here's a heartfelt invitation: The next New Members Orientation will be held on Wednesday, February 14 from 6:30 to 7:45. If you joined the museum between May 2000 and January 2001, you'll want to be here. Bring along your favorite Valentine and learn about your favorite museum. You'll meet staff members and volunteers who will share their knowledge and expertise. You and your fellow members may ask us questions at the "members musings" session. Reservations are a must (please call the Ticket Center no later than February 8). Have your membership card and number ready, and please provide a telephone number. We look forward to seeing you!

Where can you find all the information you need to know about what's going on every single day at the museum? Why, in your monthly members' *Magazine*, of course. The

magazine is a popular member benefit, and we like to think that you are reading it cover to cover every month. Instead of mailing you separate notices about the events at the museum, we use the magazine as a vehicle to keep you fully informed—and more of your annual membership contribution goes to help keep the museum free to all. Each issue is mailed in time to arrive in your mailbox a few days before the beginning of the month (with a summer issue mailed in May). Count on your *Magazine*: It's your guide to all that is happening at one of the world's great museums.

And don't forget to pay frequent visits to the museum's website at www.clevelandart.org. Renew your membership, buy concert tickets, or just keep up on the latest features on the site. You can even read this magazine, in Adobe Acrobat format. Just click "magazine online" and enter your membership number.

The Cleveland Museum of Art

A world of great
art for everyone

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Admission to the museum is free

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TDD: 216-421-0018

Ticket Center
216-421-7350 or
1-888-CMA-0033
(closes at 8:00 on Wed
and Fri)

Membership
216-421-7340,
ext. 268
membership@cma-
oh.org

Museum Stores
Museum
216-421-0931
Beachwood
216-831-4840
Hopkins Airport
216-267-7155

Website
www.clevelandart.org

**General Museum
Hours**
Tuesday, Thursday,
Saturday, Sunday
10:00-5:00
Wednesday, Friday
10:00-9:00
Closed Mondays (some
holidays excepted), July
4, Thanksgiving,
December 25, and
January 1

**Still Lifes Café
Hours**
Closes one hour before
museum
Oasis Restaurant Hours
Sunday brunch 11:00-
2:30; reservations
recommended; call
216-229-6216

**Ingalls Library
Hours**
(members and scholars)
Tuesday-Saturday
10:00-5:00, Wednes-
day until 9:00. Slide
Library by appointment
only (ext. 545)

**Print Study Room
Hours**
By appointment only
(ext. 242) Tuesday-
Friday 10:00-11:30
and 1:30-4:45

Parking
Parking deck: \$5 flat
rate. Surface lot: 90¢
per half-hour to \$7
maximum. Both lots \$3
after 5:00. Free for
senior citizens and
disabled permit holders
on Tuesdays.

Sight & Sound
Audio guide of the
collection.
Free to members, \$4
others, \$3 students
and seniors. Check out
the new entries from
the Robert P. Bergman
Memorial Gallery.

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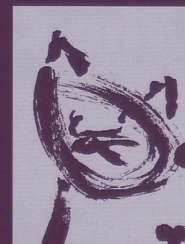
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